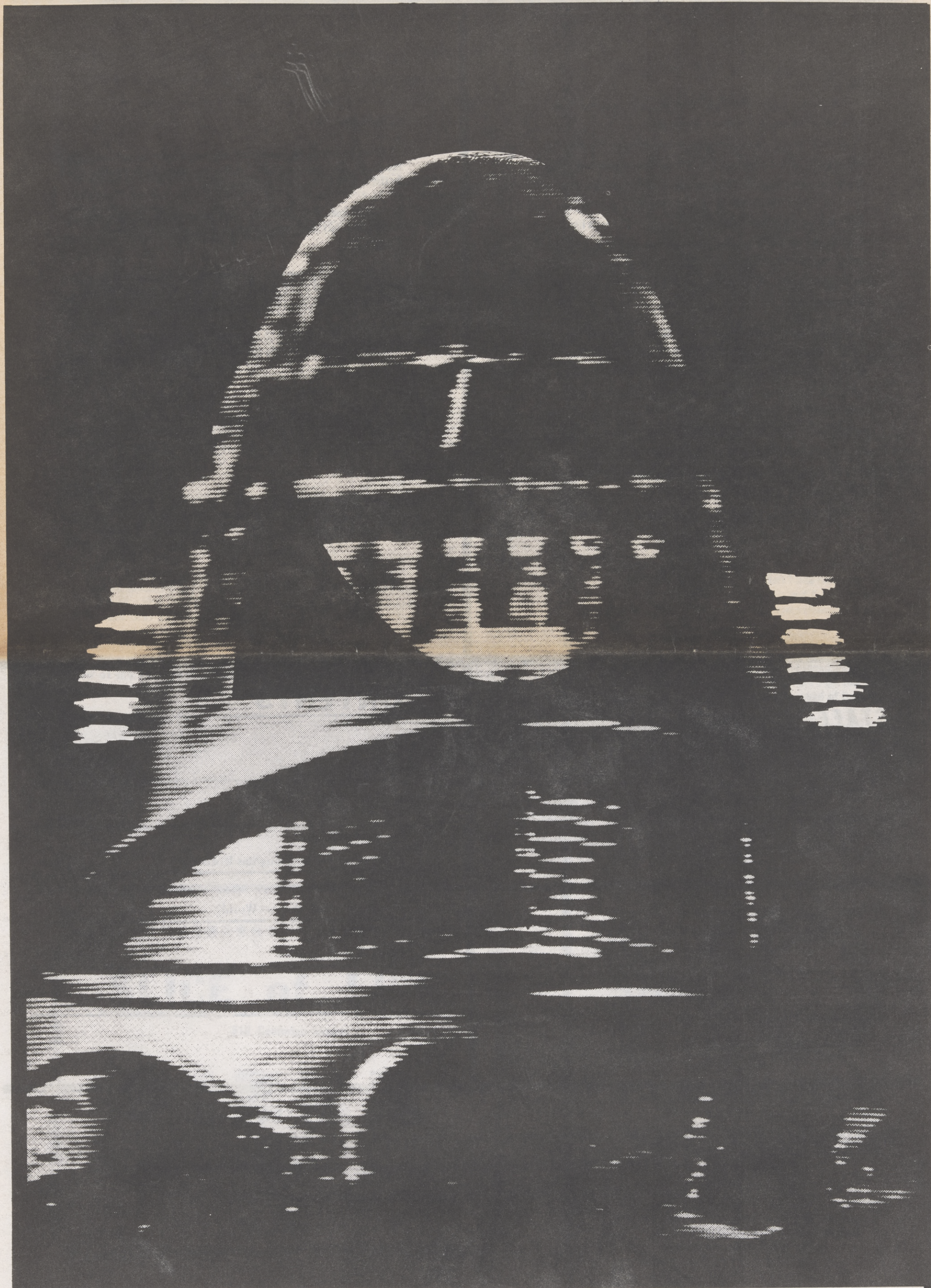


March 1983

AMERICAN



SMILES

LETTERS

Dear Sir,

I am responding to the gross ethnocentricity in Dawn Kelly's critique of the movie Gandhi. She writes:

"India has never been very interesting and this movie proves it. How could the same country that gave us the caste system give the greatest contribution to humanity?" Well, how can the reviewer dismiss thousands of years of culture in one line? India has indeed given us the efforts for peace of a man like Gandhi, the beauty of the Taj Mahal, the religious literature of the Bhagavad Gita, the refinement of sitar music and a two thousand year old sculptural tradition. And these are just a few examples.

Turning our attention to this country one might well ask the following questions. How could the same country which gave us such humanistic documents as the Bill of Rights give us centuries of slavery and the continued oppression of Afro-Americans? How can the same country which was founded after a democratic revolution align itself with the forces of facism in countries like El Salvador and Nicaragua? How can the same country where Whitman was born produce people so alienated from human life as Ronnie Raygun?

The world is a complicated place. Wake up sister Dawn!

Sincerely yours,

James Young
Photography

TO THE EDITOR:

I fould your movie review humorous and cute, as-well-as straight to the point. The paper is called "Amercan Smiles", not Political Issues or Defend Your Favorite Vacation Spot.

I didn't read the review as putting down India. I'm sure India is a fine place, but so is America (with the exception of "Ronnie Raygun").

Name one other country you can chop the American colors (red, white and blue) and not be put in front of a firing quad. Where have you been sleeping for the past 100 years.

To you Dawn Kelly keep American's Smiling and to you J.Y., I say come back to America and/or go back to sleep.

Sign

Nancy R.

STAFF

Dawn Kelly	Editor
Darcel Henry	Type-setting
Victor Martinez	Dark Room Production
Denise Hawrysio	Design Consultant

Front Cover by Petra Fy

Back Cover by Hawrysio

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Special Thanks

James Curtiss, Jeffrey Vickers, Susan Coleman, Paula Frankel, Dale Hoyt,
James Young, Michael Rasmussen, Mike Will, Doughlas Rosenberg, Valda Nealley,
Robbie the Robot, and ALL THE VAGUE PEOPLE IN CHICAGO.

Sponsored by the friendly Student Senate

American Smiles is published monthly. We accept all responsibility for a newspaper with such a bad name. We like it. Please send all inquiries and submissions to:
San Francisco Art Institute, 800 Chestnut St., S.F., CA 94133.

LETTERS

A Letter to the Student Body Regarding the Foreign Student Show

The Organizing Committee for the Foreign Student Show had nothing to do with the performance that took place at the opening. The performance was made by surprise by a Hungarian student. The Organizing Committee did not approve the performance nor ever heard mention of such a performance.

In the performance the student broke the American flag that had been painted onto a piece of wood with an axe painted with the colours of the Hungarian flag. Afterwards an American student shouted some insults, and kissed the broken flag. Most of the American students applauded his action. A very tense situation was created and a division between the foreign and American students.

The day after the performance the Organizing Committee went to the Student Senate to clarify the situation. The committee was assured that similar situation would never happen again.

The Organizing Committee saw the performance as a hostile action and a menace to every involved with the show. This performance should have been discussed with the committee in advance.

The purpose of the show was to promote understanding among the students at SFAI. We hope that the actions of one individual will not hinder that understanding.

Sung Woo Han
Chair of the Foreign Student Committee

Enrique Chagoya
Printmaking

REVUES

Fear of Art In Bay Area

★ ★ ★

S.F.(SFAI)—Medical authorities are concerned over a serious viral epidemic that is infecting artists in the San Francisco Bay Area.

The virus produces an irrational fear of art most often characterized by vicious attacks on work by other artists and an inordinate paranoia of being caught sitting all the way through another artist's performance.

This second fear seems to stem from not wanting to have to admit that the artist actually found anything redeeming in someone else's work.

Doctors say the virus is contagious and advise artists to quit being such ass—cont. on pg. 17

—By Steven Durland/Tacit News Service
Reported by Linda Burnham/S.F.

A Few Friendly Notes on Paul Cotton

I hated it...I felt completely alienated...I felt hostile. I felt fucked by a gay rabbit. I felt I had been chained and shackled, stuffed with pennies and thrown onto a street corner in Berkeley for the spare changers to go after.

C'mon...clothes hangers on the wall for audience to disrobe and join this 1960's Love-In. Why? I mean, what was this, The Reverberation of some kind of 'Let's get real' Berkeley social scam? I hated it. This piece reeked of Berkeley.

Why must students at S.F.A.I. be scammed out of \$500? I think Paul Cotton should give back the money and go out and find the Bunny Trail. That is, the exit onto the Freeway. The Bunny Trail Ends at the Bay Bridge!!!!!!!!!!!!!!!!!!!!

This piece was a fucking insult. I can get the same shit on any Saturday by walking down Telegraph in Berkeley. Fuck this abuse.....I HATED IT!

SLICE of LIFE

519 Columbus Avenue

PIZZA

Show your student I.D. with any purchase during the month of April and receive a small drink FREE

(Beer & Wine ½ off)

H₂O

WATERCOLOR SALE

10% OFF ON ALL WATERCOLORS SETS (cake & tube)
• ARCHES and FABRIANO watercolor paper
• Individual watercolor tubes

STORE HOURS:

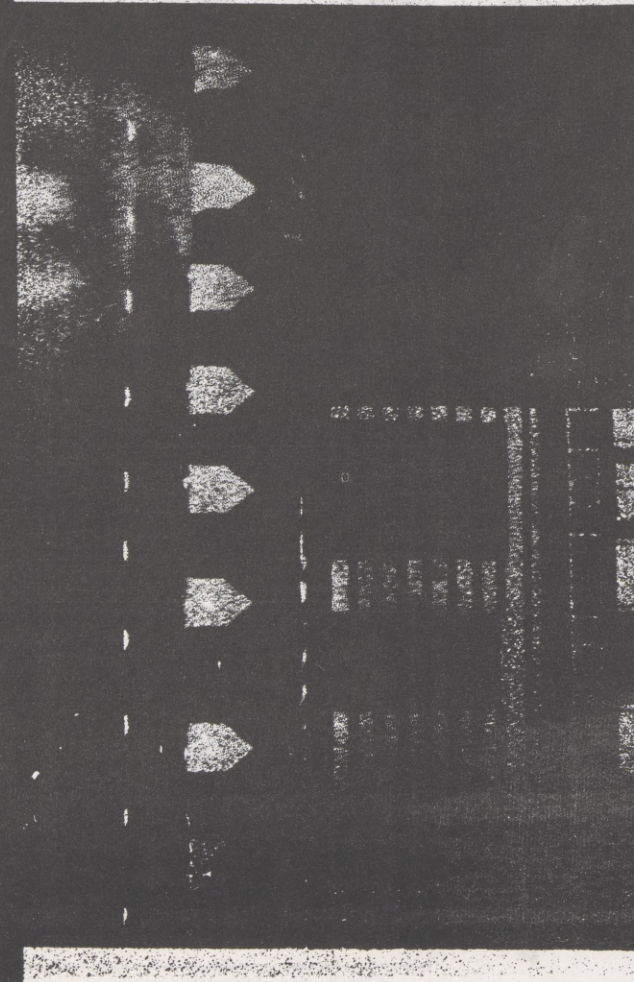
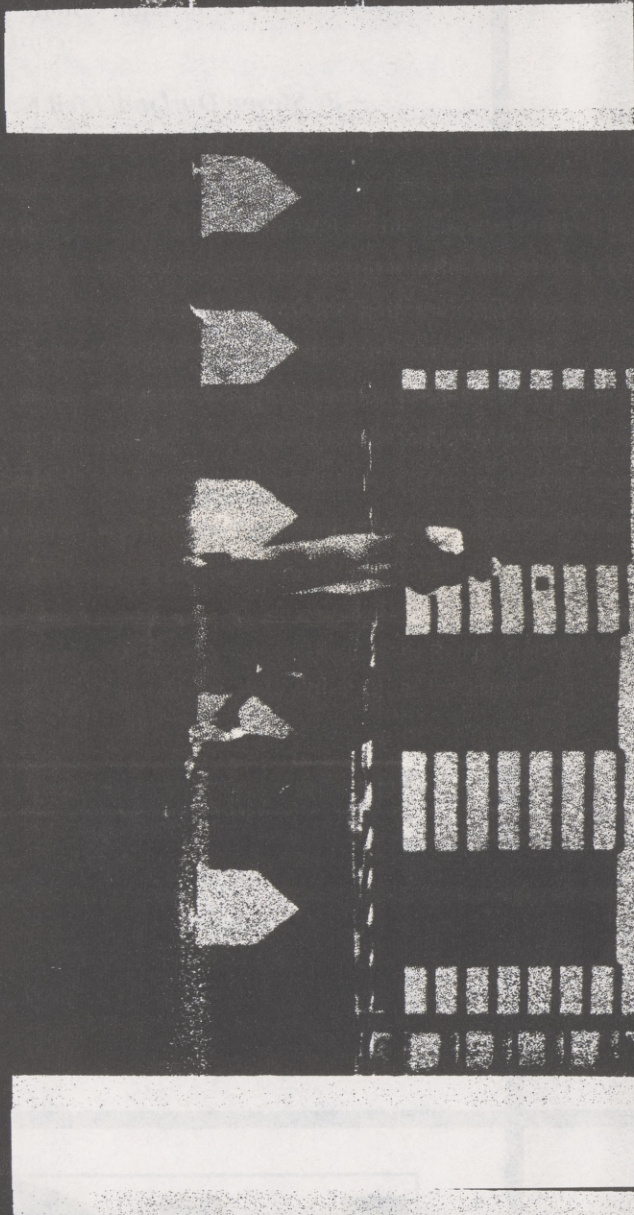
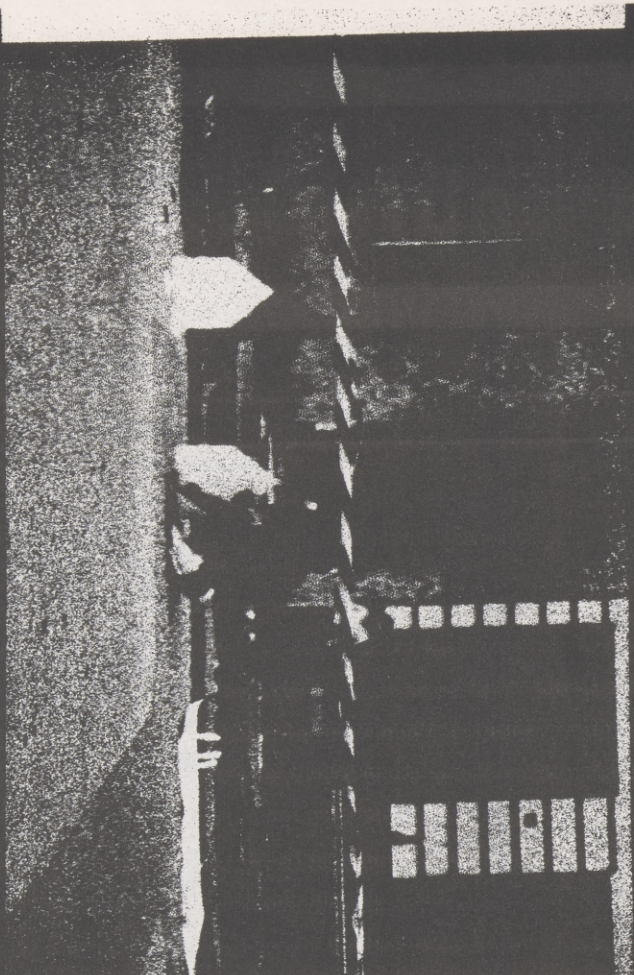
Monday-Thursday: 9 am - 3 pm & 6 - 8 pm
Fridays: 9 am - 3 pm
Saturdays: 10 am - 3 pm
CLOSED SUNDAYS

SFAI SCHOOL STORE

douglas rosenberg

performance / action

Markings Series



krefeld, germany

june 1982

A Performance

The artist is not an artist if he is a student.

The student is not a student if he is an artist.

The artist must be a student.

The student must be an artist.

Goal: To achieve afferent sensory response through directed stimulus.

The intent of art is to incite.

The intent of art is to provoke.

incitation/provocation

Goal: Empirical truth, intuitive knowledge

The artist is the catalyst.

The artist precipitates the event.

The artist must define the state in which the senes are unencumbered by outside stimulus.

The artist must define the event.

The artist must be sentient.

The artist must be conscious.

The artist must be aware.

The artist must be self knowing.

The artist must be autonomous.

The artist must be a priest.

The artist must be a scholar.

The artist must be a magician, a mystic, a holy man, a master of prestidigitation.

The artist is the self-appointed conscience of society.

Society is the unsuspecting patient.

Society harvests the fruit of the artist's labor.

The artist's labor is his nutrition.

The artist's labor is his child

Society harvests the fruit of the artist's labor.

The artist's labor is his nutrition.

The artist's labor is his oxygen.

The artist's labor is his mastress.

The artist's labor is his child.

The artist's child is his student.

The child is the artist's teacher.

The artist must imbue his child with the secrets of his soul, with half the blood in his body he must avail his child of the purest, the highest knowledge, the most intuitive sense of purpose. He must give the child life.

Can Herpes Save the Art World ?

A Short Treatise on the Decay of Quality in Art and the Reason to Hope for it to Return

Michael Rasmussen

Funded by a Grant from the SPCA

In 19—— a great blow struck against art and artists. The event destroyed one of the primary sources of inspiration and development of the artistic personality. It was hailed as a great boom to mankind, and indeed it was. This scientific development alleviated great human suffering and saved countless lives. It revolutionized the treatment of disease. I am, of course, speaking of the development and application of penicillin.

The reader may ask how this was so detrimental to art. If you will bear with me I shall explain. Throughout history one of the driving stimulations of artists has been the dual nature of sexual relations. The lover[s] embrace might also be that of death. A call upon the prostitute might bring gonorrhea or syphilis. With either disease came physical decay; and, possibly insanity. However the nature of the artist is one that craves primary experience, especially sensual experience. One need only look at the record of history to prove my point. Picasso, Joyce, Beethoven and countless other artists of varying statures took their risks and paid the toll, if only in worry for their moments of pleasure. And until that grievous year and the development of that wonder drug the relationship between passion and pain, delight and death, sensual delight and syphilitic decay remained secure. For the sake of art such was a blessed state of affairs. It presented to the artistic persona a grievous paradox. Was one to love and risk losing one's health and sanity, indeed the very foundations of oneself, or was one to abstain from love and suffer the incompleteness of the persona? Each to his own character artists made the decision with splendid results. Either we received wonderfully idealistic and prosaic visions of a love unclaimed or dark despairing accounts of the fears of life and attendant productions of a mind plagued with either dread of disease. The world was enriched in either case.

Then came penicillin. Sensual relations became idyllic trysts. One had no more to fear from a disease of the loins than a needle in the ass. The subsequent decay of art has been truly distressing. For decades now the civilized world has suffered from an artistic output that is best described as limpid. With no real tension, with no questions to plunge the potential artist into serious thought, art has lost meaning. Indeed the art of the last two score of years has been as unmemorable as so many slimy derrieres at an orgy.

The person with any real drive in life had to turn to such deplorable activities as commerce and business to satiate their desire for challenge and achievement. All seemed lost. Until recently that is. Thanks to the perseverance of anatomical scourges there is a hopeful ship on the horizon. A simple virus has appeared once again bringing love and pain into close contact. Herpes Simplex II may be the saviour of quality in art.

While Herpes (as the disease is commonly called) does not have the extreme effects of syphilis, (death and insanity) it none the less has its own repertoire of effects to plague the sufferer. The disease comes and goes, it is extremely painful, and is intermittently communicable. Combined, these characteristics of Herpes make it a special scourge. The coming and going of the disease leads the victim to falsely conclude that he or she is cured only to be devastated with the new outbreak. The pain and physical drain speak for themselves. The intermittent communicability leads the potential victim and the carrier to risk sexual union in the hopes that the act will be safe until the fateful day when both are diseased.

With the return of Herpes there was only one more requirement for its ability to restimulate the decayed level of art. That requirement, thus far, has been met. There is no cure. As a result I predict a resurgence in the quality of art within a generation. The primary inspiration of the ages has been returned to us, the inexorable linking of passion and pestilence.



By Valda Nealley

GROOVY

CORNER

Primitives

the Dani,
aboriginals of the New Guinea highlands,
are "primitives" who
cut off little girls' fingers.
until,
an an-thro-pol-o-gist
(a member of the Harvard-Peabody Expedition)
explained that the custom wasn't
"civilized"

one evening
during my mother's civilized youth,
she crossed the verandah
to escape the August heat,
to sip iced tea
and rock gently in the lawns wing.
later
having refilled her glass,
she listened to the news:
a new weapon had been
"tested".

an extraordinary test.
more than
300,000
so-called yellow people
ripped apart smashed
crushed, incinerated.
some quickly,
some dying even now.

scenario:
a dani tribesman,
listening to prez-id-ential speeches,
asks the doctoral candidate
to explain
"Peacemaker Missile"
and
"limited nuclear exchange"

New Years Day 1983

James Young

Art Lessons Lessen Art

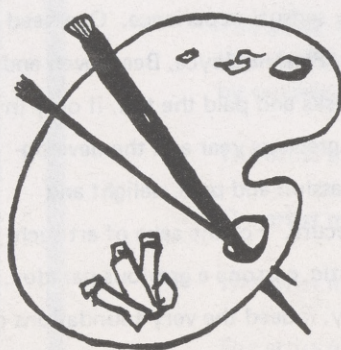
i took art lessons from a text.
part one, and part two next.

i took art lessons from t.v.
but they always went too fast
for me.

i took art lessons from a school.
i failed the class but learned a rule:

Art Lessons Lessen Art.

d.fy



deVALLANCE



ANNOUNCEMENTS

PARTY !

Come as you ART party

FUN

MUSIC

PRIZES

A Costume Party by Pat Olesko's sculpture class.

Some time at night at SFAI on April 2.

FILM FESTIVAL

Fifth Annual Film Festival

On April 14,15,16,17. For the low price of \$2.50

you will be able to view a selection of the best film entries of the film Festival. Show begins at 8:00pm in the school auditorium.

This year's judges :

Curt McDowell, SFAI M.F.A. Alumni

Sharon Couzin, of Chicago Art Institute

John Keeler, New York filmmaker and teacher

DIEGO RIVERA

SUBMIT YOUR SLIDES

The Diego Rivera Gallery is now accepting applications for new work.

The deadline for slide submissions is April 15. No extensions will be made.

BE ON THE JURY!

We are also now accepting applications for a new jury for the summer/fall work.

Deadline for jury applications is April 8.

INSTALLATION SERIES

Installation series by SFAI students

at the Goodman Bldg. 1111 Geary Street, S.F.

March 18-April 15

FREE admission.

A ceramic "meditation garden" will introduce the viewer to the installation series. Created by Lisa Wilson, Mark Luellen and Stephen Ballard, "Chthonian City" can be seen March 18-20. An opening reception is planned for Friday, March 18, from 6-8 p.m.

In "Swim Town," painters Scot Clough, Andy Cook, Joe Bayley and Hieu Pham will explore possible harmonies created by combining individual styles, attitudes and motivations. Their collaboration opens March 23, from 7-10 p.m. and can be viewed in progress March 23 and 24 from 8 a.m.-10 p.m.

The effects of post-sensory deprivation will be illustrated in "Preception/Deception," by Douglas Rosenburg, Katherine Doner, and Cynthia Butler. Their environment, consisting of video, artificial light and electric "sound scape," can be experienced March 25,26 and 28 from 2 p.m.-10 p.m. A "closing action" is scheduled for March 28 at 8 p.m.

A hands-on experience involving 20 "Etch-A-Sketch" toys will comprise Scene IV in the series. "Etch-A-Sketch," by printmaker Stuart Vance, will open March 29, from 7-10 p.m., and will also be open from noon to 10 p.m. on Wednesday, March 30.

"The Opening," by Paddy Tuley, Meredith Lee and Michael Will, involves audience participation in a food sculpture/drawing/eating/Polaroid fest on March 31, from 6:30-8:30 p.m.

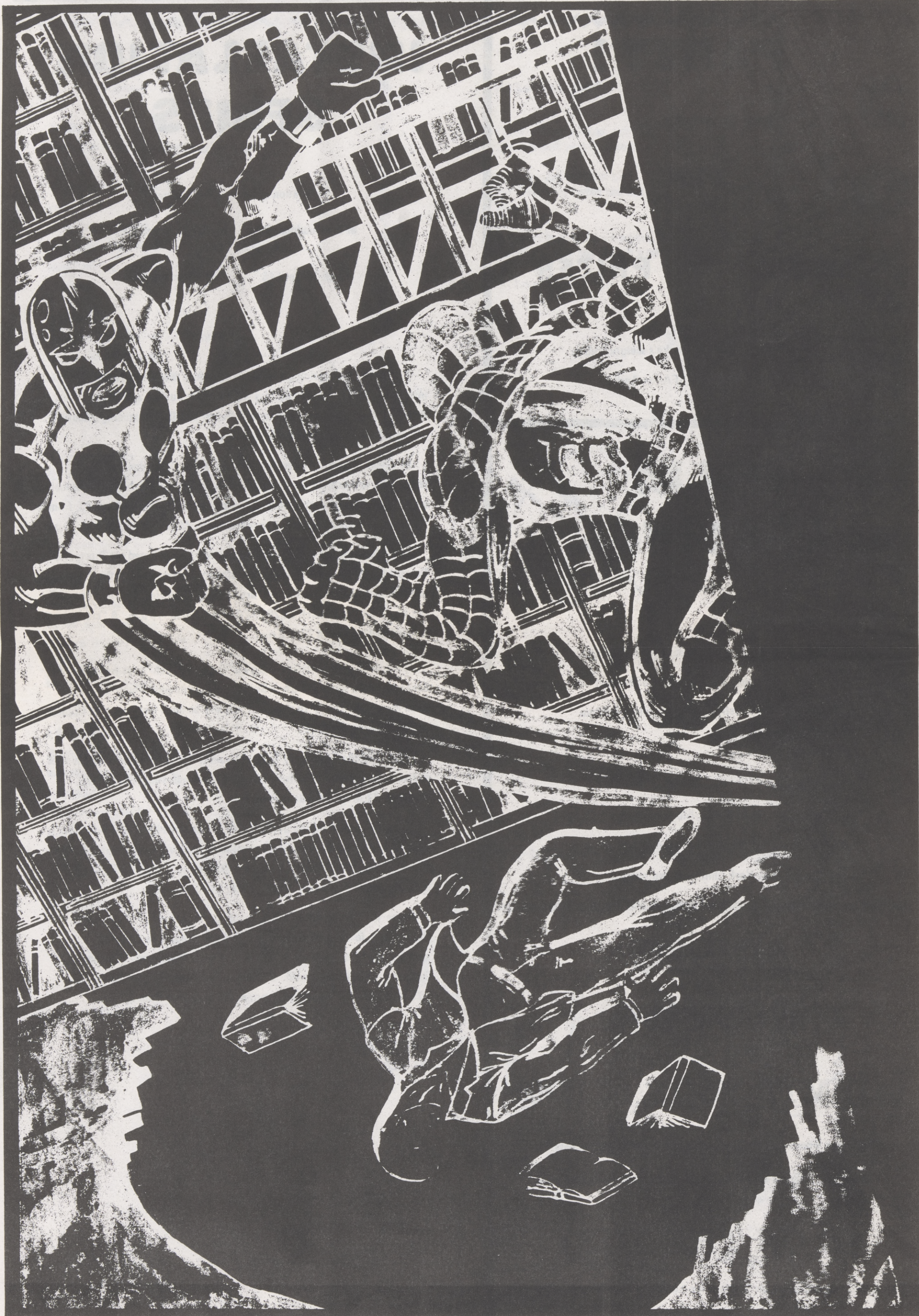
A drawing collaboration by "6 Group" is scheduled for April 4-8. The opening will be April 4 from 7-10 p.m. Work may be viewed April 5-8 from 11 a.m.-5 p.m. Participants are Jerome Pelitera, Herman Lederle, Chub Modesty, Robert Roderer, Agustin Pozo, and Susan Dopp.

Scene VII, "Waves Installation, concludes the month of events. Elin Rafnsdottir, Jo Eskridge and Helga Egilsdottir propose to create an environment of tranquil space and its relation to movement, using water, light, mirrors sand and sound. Exhibition hours will be April 10-15, 10 a.m.-6 p.m., the opening reception will be April 9 from 5-7 p.m.

For more information:

Susan Coleman

771-7020



HAWKYSIO